



# THE CADENCE

"The Last Thing In Music"

December, 1931

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# THE CADENCE

(THE LAST THING IN MUSIC)

A QUARTERLY

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## TABLE OF CONTENTS

|   |    |
|---|----|
| Editorial .....   | 3  |
| The Adolescent Boy's Voice in the Junior High School.....                                 | 5  |
| DUNCAN McKENZIE, M. A. (Edinburgh), Educational Director<br>Carl Fischer, Inc., New York. |    |
| The Future of Choral Music in America.....  | 11 |
| CLARENCE C. BIRCHARD, President, C. C. Birchard Publishing<br>Company, Boston, Mass.      |    |
| Christmas Hymns and Carols .....  | 15 |
| Mrs. GRACE E. STEADMAN, Mus. B., Dean of Music, State Teachers<br>College, Mansfield, Pa. |    |
| Carollers (Poem) .....  | 17 |
| BEN FIELD, Steuben County Clerk, Bath, N. Y.  |    |
| Mrs. Steadman's Notebook .....  | 18 |
| NEWS OF THE DEPARTMENT.   |    |
| Mansfield High Students Visit Towanda High.....   | 19 |
| Phi Mu Alpha Sinfonia .....   | 19 |
| Music Supervisors' Club Studies American Music.....                                       | 20 |
| News from the Juniors .....   | 21 |
| Noisy News .....  | 23 |

## THE CADENCE

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MRS. GRACE E. STEADMAN, Mus. B., Dean.

General Supervision of Department, Methods of Teaching School Music, Chorus and Choir Conductor, Organization.

WILL GEORGE BUTLER, Mus Doc.

String Instruments, Orchestration, Director of Symphony Orchestra.

MARJORIE BROOKS, B. S.

Harmony, Form and Analysis, Composition, Dictation.

JOHN F. MYERS, A. B.

First Band, Brass and Reed Instruments, Music History, Supervision of Instrumental Work in Training School, Band Conducting.

CLAIRE CROTTEAU.

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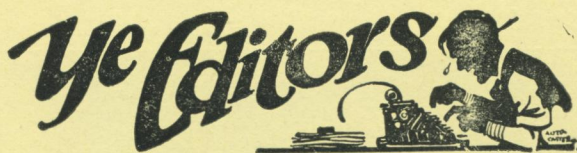
CORA A. ATWATER, Mus. B.

Voice.

ELSIE PERKINS, B. S.

Voice





Editor-in-Chief, Willis P. Oldfield

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## *Editorial*

The editorial board is very happy to be able to present such an unusual issue of "The Cadence" for the Christmas number. The contributors of the main articles and our contributors in the college have manifested the true Christmas spirit in helping us to make this issue a success.

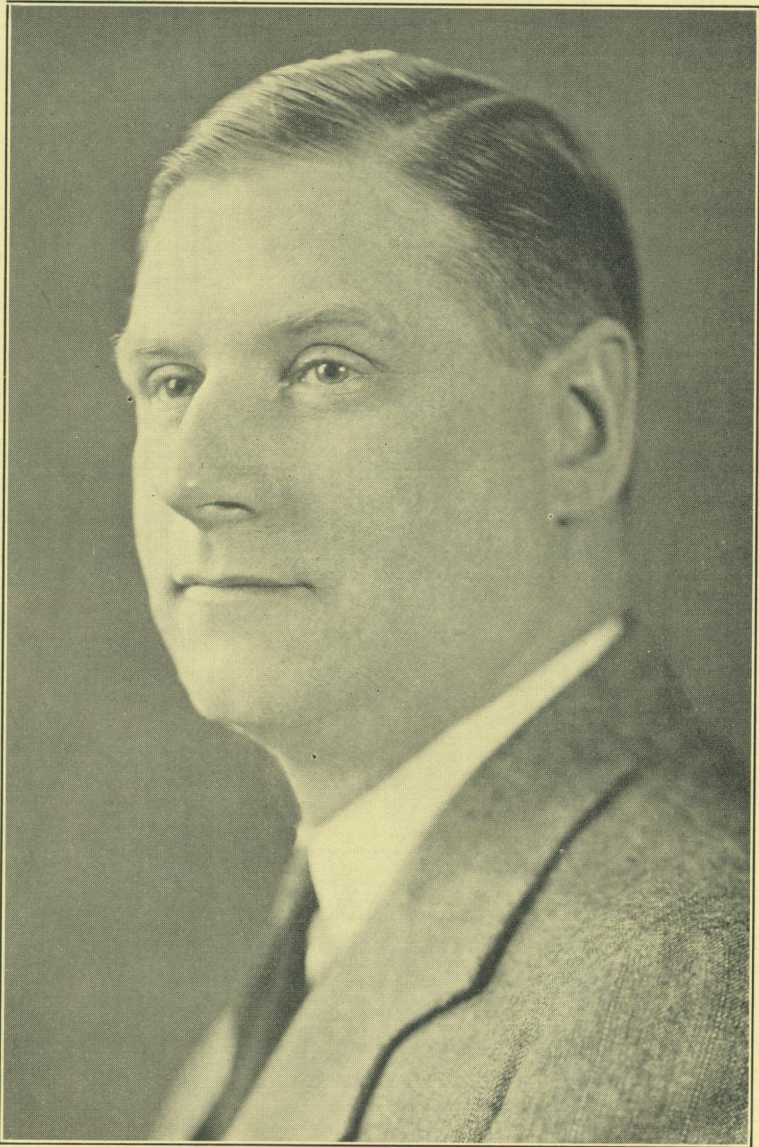
Mr. Birchard and Mr. McKenzie are too well known to need introduction to our readers. Mr. Birchard has long been a friend of this institution and in times past used to visit in Mansfield regularly. He is the President of C. C. Birchard & Company, of Boston, Mass., and is one of the nation's foremost music publishers.

Mr. McKenzie is at present connected with Carl Fischer, Inc., of New York City, in the capacity of editor-in-chief of the choral publications. He is a national authority on the boy voice and we are indeed fortunate to secure an article from him dealing with this topic.

We wish you all a very Merry Christmas and hope you will enjoy reading this "Cadence" as much as we have enjoyed preparing it.

**YE EDITORS.**





DUNCAN McKENZIE, M. A.



## *The Adolescent Boy's Voice in the Junior High School*

[By DUNCAN McKENZIE, M. A. (Edinburgh), Educational Director, Carl Fischer, Inc., New York. Formerly Director of Music, Toronto Schools, Canada.]

The most difficult problem in the whole field of choral singing is the treatment of the voice of the adolescent boy, especially during his years in the Junior High School. Little help can be obtained from books as so little has been written on the subject. Therefore one engaged in this type of work must learn from actual experience. The teacher in charge of the choral music in a Junior High School is more often a young woman than a young man, and usually neither has had experience in handling an adult choir or in dealing with a boys' choir of unchanged voices, where some experience of the changing boy's voice of the young-man singer is bound to be had.

Being pushed into this kind of work without any special preparation as one gets in a summer school in this country, I will relate just what I did in teaching choral music to boys' classes in a school where choral music was an innovation. I may say that everything I tried had the whole-hearted co-operation of the principal of the school, as well as of the staff; also that music was well taught in the public schools of the system.

Being without experience and having no one who could help me, I had to fall back on my own voice experience during the change. I had, however, had some experience as an organist and choirmaster of an adult choir, as well as of an Episcopal male choir.

I had been a choir boy, but had to leave the choir when I went to High School. My voice had not changed; it changed while I was in High School, but I cannot remember much as to what happened, until I took up the organ at the age of sixteen and became interested in church choirs. I joined one and sang bass, as I thought this was the only thing to do. Later for some unknown reason I changed to tenor, which I should have been singing, though no one had told me I was a tenor. I never had a voice criticism from an experienced person until I had become an elementary school teacher, and then I



was shocked to hear an imitation of my voice from the teacher with whom I was to study—a very throaty tenor. I had great difficulty in getting rid of this throatiness and still suffer from its effects.

When I started Junior High School work I remembered all this and made up my mind that no boy under me, if I could help it, would ever be left so unguided as I had been. Therefore I determined to examine individually every boy's voice. As the classes were large and I had to win my way with the boys, I made sure that I was always well prepared for any emergency; and I attempted to conduct the voice examination in such a way that the whole class would be interested in what was being done. Of course the testing was only a part of the usual singing lesson. When interest in the testing waned I exerted myself to get it back in the remainder of the lesson, and this is what I mean when I say it is necessary to be well prepared for any emergency.

I had a roll of every member of the class prepared, with various columns—(a) Age; (b) School last attended; (c) Voice; (d) Developed or Undeveloped; (e) Range; (f) Remarks (a much wider column). From the "b" I got much useful information without asking it as to the boy's previous musical background, as I knew the work of the public schools well. The "f" column was useful in fixing in my memory any special details about a certain boy's voice, e. g., promising; well developed; a real tenor; late in changing; no voice (rare, though I have found such at the time of testing); would like to hear him sing a song; sings much at home, yet undeveloped; can sing in "double" voice, etc. I had a boy secretary. Each boy when tested had to remember what I said about him and see that the secretary got it down correctly on the voice register. Though this work was individual, my aim all the time was to conduct the testing so that every boy in the class would be interested in the remarks I made on the voices. If discipline started to go I stopped the testing and took up some other topic demanding more concentration. Few boys have ever refused to be tested. Whenever I saw nervousness I tried to help the boy overcome it, and if this was not possible, I heard the boy privately.

I attempted to make an individual test two or three times a year, and I made the boys appreciate I was a kind of consulting voice doctor to whom they could come at any time for a test, or for consultation, either before or after class, or by appointment. I en-



couraged this and made use of it in the class for the benefit of the whole group. In this way I gained much of my most valuable experience.

Such a plan cannot be "put across" all at once. Many things from the point of view of classroom management are necessary for its success, and one has to have a great deal of experience to keep the testing moving fast so that interest does not lag; also one must know how to accomplish much in a short time, as well as know when to drop the testing in a lesson. Hence to create an intelligent interest in what is going to be done I tell just what I am going to do and what I wish to find out, and I start the testing from two angles which do not involve singing, viz: (1) the physical appearance of the boy, (2) his talking voice.

A great deal can be learned from the boy's physical appearance. Is his face a boy's or a man's, and if neither, what is it? I use the term "youth's face". Does he shave or are there signs that he will soon have to start shaving? Notice his cheek bones, and his Adam's Apple. Remember he has not to speak. Let the class do all the work as to answering the questions. Thus interest is being created. The teacher's judgments are not the final ones (which will be made after the singing test) so it does not matter whether the teacher makes any remarks or not.

From this test one can learn certain things. The boy who has the face of a man, who shaves, who has developed cheek bones, and whose Adam's Apple is more or less prominent is most likely to be singing in his man's voice, but whether it is tenor or bass, one cannot tell yet. The voice will have started to change in the case of the boy with the youth's face. The boy with the boy's face is still using his unchanged voice.

The next step is to have the boy talk or read. Giving his name, address, and age is enough to get as much voice information as is wanted at this stage. The age is not much use in determining the state of the voice; the physical appearance is of much more value. From this talking test one can learn whether the voice is unchanged, changed, or changing. The changed talking voice gives a very fair idea as to whether the boy's singing voice is high or low, though this cannot be made the basis of the voice classification yet. The unchanged voice cannot be mistaken, but from the changing voice one cannot infer anything with certainty as to the singing voice. The changing voice often sounds as if the boy had a sore throat or



cold; it is husky and uncertain, and is liable to "crack" when reading or talking. If it does this the boy has still a good deal of his boy's unchanged voice left.

The singing test must now be made, but before doing so one must have clearly in mind what kind of voices are to be expected.

From my experience the following represents the main classification of boys' voices in a Junior High School:

| Unchanged           | Changing             | Changed                                 |
|---------------------|----------------------|---|
| 1. 1st and 2nd Sop. | 2. Alto (A,-D')      | 4. Bass (A,E'flat)                      |
|                     | 3. Alto-Tenor (G,-G) | 5. Tenor (D <sub>2</sub> F')            |
|                     |                      | 6. Youth's voice<br>(D-D' in Bass clef) |
|                     |                      | 7. Counter-Tenor<br>(D-B'flat)          |
|                     |                      | 9. Double Voice                         |

Before making any remarks on the above classification I make it a policy in the Junior High School to encourage the boy to find his man's voice, and in the Public School to preserve his unchanged voice, often even though it shows signs of changing.

Re No. 1—No remarks are necessary.

Re No. 2—Boys' voices do not remain long at this stage. The voice at this stage is very beautiful in quality—a sure sign that the change is not far off.

Re No. 3—The alto-tenor voice is much more effective as an alto in an SSA number than as a tenor in an SATB number. If used in an SATB number, the music chosen should be of a quiet character, and the voice should not be forced. Even then the tenor does not sound very effective. This classification is found right through the Junior High School years.

Re No 4—This voice cannot be mistaken. There are many in the first year of Junior High School, and the numbers increase each year.

Re No. 5—The tenor, i. e., the unmistakable tenor, is rare until the third year of the Junior High School, and even then it is rather rare.

Re No. 6—By "youth's voice" I mean a voice that is neither a man's nor a boy's unchanged one. This voice has a small range and is "saxophony" in character, being peculiar to the youth of 14 or 15 years of age. Sometimes it seems to be tenor in quality and sometimes baritone. No definite decision can at this stage be made about it. The period that the voice remains in this state is indefinite and varies from a few months to over a year. I have such voices sing only what they can sing with ease and without effort or forcing. Unison songs help to develop such voices and I advise a fair amount of unison singing in the Junior High for the sake of these voices.



Re No. 7—The counter-tenor is rare and cannot be properly classified at this stage, but he is to be found, and if found is very useful in Male Voice Glee Clubs. He sounds like a real tenor and in his upper range like an alto-tenor. I am surprised to hear so many voices of this type over the air!

Re No. 9—A boy in the Junior High School can often sing in either his man's or his boy's voice, but not always at his own will, i. e., he may be asked to sing in his man's voice and the boy's voice comes out instead. Such a voice usually becomes a bass, and in adult life many basses can use this remnant of the boy's voice as a male alto voice. This male alto voice is rather uncommon in America unless in Episcopal Church male choirs.

One cannot tell from the changing voice as to whether a boy will eventually sing bass or tenor, but usually the voice that is long in changing becomes a tenor, and the voice that changes quickly becomes a bass. It has been my experience also that the large fat boy is very often a tenor, and that boys with unusual bass voices are sometimes very small in stature and general physique.

For the actual singing test I use the downward scale of B-flat. It is well to rehearse with the whole class just what you wish them to do in the singing of the test, so that the most can be got out of it by the pupil and the teacher. Have the test sung at a moderate tempo so that it can be sung easily in one breath; mouth open and well shaped to the vowel "aw" or "uh" (as in the); and standing in the "ready for action" position. It is the teacher's job to get as much information about the voice as possible from one singing.

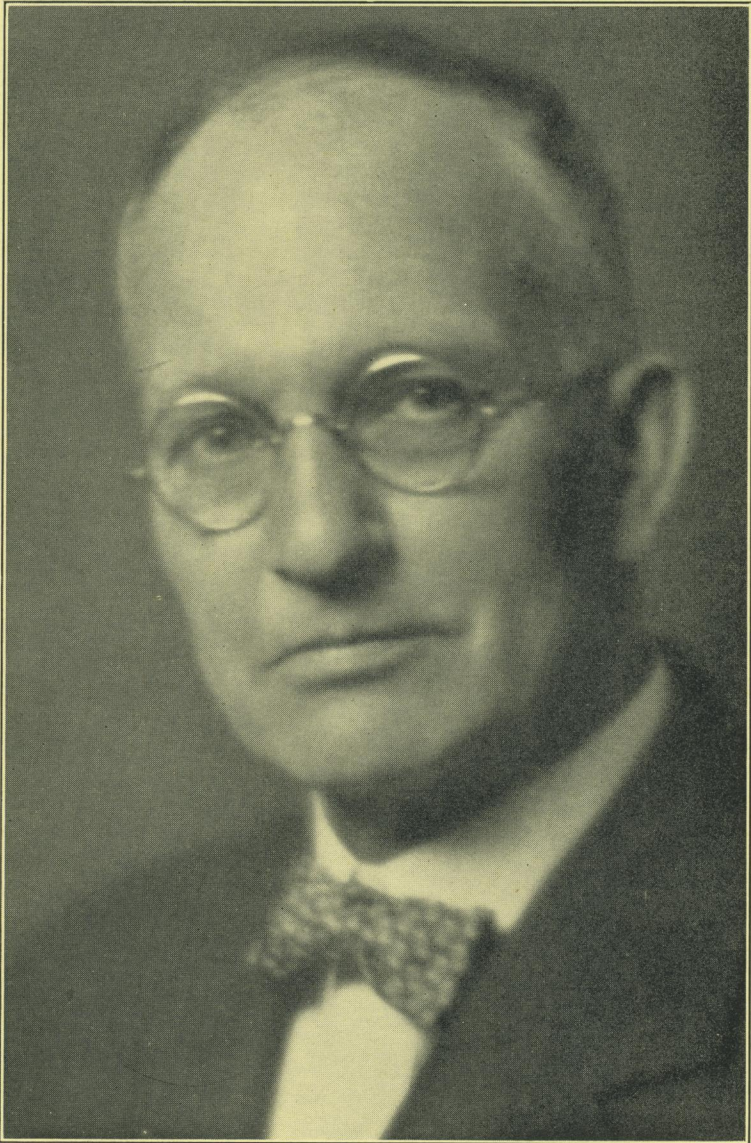
If exceptional voices are found, the scale can be extended downward for bass voices, and the upward scale of G used for tenor voices. In some cases I ask a boy to bring a song if I find out that he sings songs at home.

The importance of re-testing in three months' time is that the voices are developing all the time and at different rates, and that the boy will do himself better in later tests; also his voice classification may have changed in three months.

To gain confidence and experience in testing adolescent boys' voices I recommend every young teacher to be always on the lookout for boys to test. Whenever adolescent boys are singing, especially unconsciously in groups, keep your ears open and make some decision about the voices heard.

The seating plan for a Junior High School boys' class is a problem. I refer the reader to a paper of mine in the Music Supervisor's Conference "Book of Proceedings", 192, P. 13. As to the music I consider can be used in a Junior High School, I refer the reader to Carl Fischer School Manual on Choral Music, No. 3, PP. 41-45. This manual can be obtained from the publishers free. The notes on these pages give my reasons for making the selections found there.





CLARENCE C. BIRCHARD



## *The Future of Choral Music in America*

(By CLARENCE C. BIRCHARD.)

It is now conceded that music is a positive force for the awakening of the soul of man. The great reservoir of man in the realm of thought lies below the surface of consciousness. William James gives us a picture of an iceberg by way of illustrating the relative importance of the conscious and subconscious minds. The part of the iceberg that is visible, the inconsiderable part of it, typifies the conscious mind; the bulk of the iceberg that lies below the surface corresponds to the subconscious mind.

The aim of growth is to reach the subconscious faculties and bring them into life and action. But bringing them to the surface is not enough; They must be directed and controlled by the conscious intellectual faculties. Without such direction and control the deep reservoirs were better undisturbed.

In our imperfect state, the door to this inner sanctuary remains closed but not sealed. There are various ways of opening the door and evoking the powers behind it. A great enthusiasm will do it. When one does a thing "with his whole soul" as we say, he has opened the door, and the subconscious life is awake and receptive.

MUSIC opens the door as nothing else will. When one is expressing real enthusiasm in music, he is in the presence of his buried and subconscious reservoir. It wells up in the form of feeling. It is this feeling that is amenable to suggestion, and the bigger self will respond in kind to word-meanings in the form of suggestion, either good or bad; for the law of the mind is that "thought forms materialize in the emotional plane."

In his book, "What Is Art", Tolstoi relates an experience in substantially the following words:

"I was returning from a walk feeling depressed, and on nearing my home heard the loud singing of a choir of peasant women. In this singing there was such a definite feeling of joy, cheerfulness and energy that I at once got into a better mood and reached my house smiling and in good spirits."



Think of this commentary on the life of a truly great man, in his then condition of mind, that he had found no means of inducing joy in himself except through an accidental encounter with some strolling singers!

Instrumental music opens this channel to man's subconscious resources just as surely as does music with words, but the limitation of instrumental music is that having opened the avenue and disclosed the inner powers, it leaves them there undirected. Although music itself is unquestionably an evolutionary force upward in the life of everyone, a mood aroused through music may give way to evil if the upper consciousness does not direct the mood wisely.

How, then, can we most surely seize and hold the great moods that emerge from our subconscious selves under the influence of music?

Here enters THE WORD.

Man lives and comes to his highest estate by and through words, and this applies to the song-word as well as the expression of thought and feeling through the spoken word. Man grows and lives as a human and inspirational being in proportion as he is able to live the meaning of words more and more intensively. Words are the vehicles of expression of human life and are of the substance of life itself. Out of word-meanings come action and life abundant.

We must learn to make the highest use of every emotional crisis that occurs to us, either through the influence of music or through danger or other exciting cause, whereby our buried selves suddenly emerge in some extraordinary manifestation. The heroes in fire, shipwreck and other disasters—how their feats shone as the one bright spot in the Great War!—experience the natural outpouring of the soul of man in the form of sacrifice and service which never for an instant considers or demands a reward. It is a service which the soul of man gives freely through an instinct or heritage that is divine and which is the highest and most sublime aspect of man. This is precisely what happens when song inspires one completely. For that moment one's buried self may appear in a mood of utter unselfishness, selflessness, service or sacrifice—call it what you will—and under guidance and control. THE WORD there has its highest function: to fix and unify the thought and lengthen it



in consciousness; the thought, blended with its musical expression strikes deep into the soul where it shall minister to the upper consciousness, making that exaltation and selfless reaction permanent attributes, so fixed that they cannot be lost.

Choral music has a power of giving enjoyment and a true value to life by virtue of the association and amalgamation of words and music surpassing that of any other form of music. Choral music means group singing—the bringing together of people in numbers to act in community of interest in what is probably the only form of expression where complete cooperation is not only possible but earnestly sought for by each individual. This means democracy in its best estate. This is the age of the group. A discovery of our time is the group soul, what Emerson called the “oversoul”. Toscanini is evidently discovering this principle for himself, for just recently in the New York Times he is reported as having said, “Do you know, I believe there is such a thing as a crowd understanding?” We are now in the confusion of sensing and assimilating the group consciousness, and are neglecting one wide and beautiful approach to that goal, group singing, an ideal activity in the growth of the group instinct.

When people meet and mingle their voices in song they are one with each other, and each one leaves the group taking with him the spirit of the group to which he in turn has contributed a part of his own spirit.

If Tolstoi, whose seeming inability to draw permanent benefit from the exalted mood aroused by the choir of peasant women I have just mentioned—if Tolstoi could have associated himself with such a chorus which I foresee for our people, where he could have SUNG the joyful moods of words and music, he would have developed and established a JOY CONSCIOUSNESS that would have served him in all the emergencies of life and have given him a sane and normal philosophy.

My plea is for choral music which dramatizes not so much the action implied in words as the essential meaning of words, the soul of ideas—concepts of love, justice, truth, honor, peace, serenity—the faith that dedicated the Christ and in a lesser form, a Lincoln, to the daily task. If music is its own reward as abstract beauty

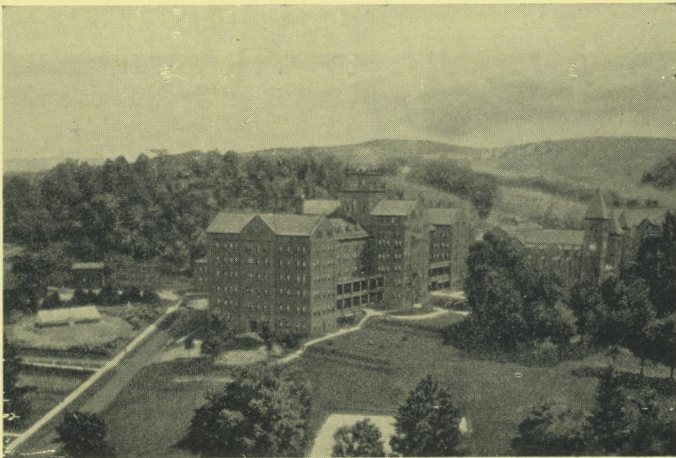


merely, and hasn't as an object to carry with it definite concepts to deepen and dramatize word-meanings, then it seems without essential direction as force in a practical world.

Music opens wide the sources of power and vision in man, but it is only as the word, the mental concept, is active to tranquilize and stabilize this divinity that it becomes fully operative. For example, the music of "The Messiah" is one thing, and how great it is, but "The Messiah" is essentially both words and music, and when we sing "I know that my Redeemer liveth", are we not accomplishing something in the process of linking man to divinity incomparably greater than with music per se? A person is beginning to be emancipated from the lower man and established in his inheritance as a mental and spiritual being when he can glorify with inner meaning such words as "I know that my Redeemer liveth."

"Group singing" is merely another name for community singing, and choral music is implied in either term. Believe me when I solemnly assert that of all the agencies for the preservation of the young from moral harm; for the enlightenment of the people, young and old, and for their spiritual uplift, choral music takes second place to none, and we, the supervisors, teachers and directors of music, are the appointed ones to take up the task and with united front advance and never halt until choral music stands as one of the cardinal principles of our democracy.

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## CHRISTMAS HYMNS AND CAROLS

(By Mrs. Grace E. Steadman)

What would Christmas be without the Christmas hymns and carols?

The hymns of this season bring to us the sacredness of the birth of the Christ Child and the carols tell of the joy of His coming.

Who among us is not hushed into soul silence by the singing of "Little Town of Bethlehem" and "Silent Night"?

There is a difference in the rate of speed with which hymns and carols are sung. Generally speaking the Christmas hymns have a slower tempo while the mistake of singing carols slowly must never be made. To begin with, the latter have a strong rhythm due to the fact that they were nearly all danced as well as sung in days gone by. That many of them are in the minor mode does not alter this.

Lullabies, however, have the regulation cradle rhythm and while classified among the carols the thought of brooding mother love should be uppermost in the heart of the singers.

Some curious features are observed in the carols, as, for instance, the Wassail Song, which is a begging song, and the Boar's Head Song, which is a feasting song.

Many legends are woven about the birth of Christ and so some of the carols are really ballads telling a story. "Good King Wenceslas" belongs in this category.

I have spoken of the rate of singing Christmas hymns. While these are sung more slowly than the carols they are not unduly prolonged. Who among us have not heard "Joy to the World" sung so slowly in church ser-

vice that all joy was lost. If ever there was a joyful, triumphant, exhilarating hymn this is one. Every minister and choir director should so establish the atmosphere of this hymn in the minds of congregation and choir that it becomes a glorious song of thanksgiving.

### Wassail Song

This carol was sung principally by young women who went about offering a hot drink in exchange for a small present. Dr. Dykema says that this custom was the fore-runner of the New Year open house.

### God Rest You Merry Gentlemen

Early seventeenth century carol. Tells the story of the birth of Christ. Read Dickens' Christmas Carol and learn about one cold and hungry young man who was not too cold and hungry to sing this carol through the key-hole to Scrooge.

### Good King Wenceslas

Wenceslas was a real king. He ruled Bohemia from 928-935. Tried to establish Christianity after his coronation. He is Bohemia's protecting saint.

The miracle related in the song took place on the 26th of December, the day of the Feast of St. Steven, the first Christian martyr. This song was usually sung just before the Wassail Song, which is an appeal for gifts.

### Silent Night

Read the short story of Zona Gale, "A Great Tree". Nothing will more beautifully give the effect of this song.

### First Nowel

One of the ancient mediæval carols and is about four hundred years old.

### Hark the Herald Angels Sing

Another of the hymns which has the same inspiring, exulting quality as has "Joy to the World". One of the famous Charles Wesley hymns.



THE CADENCE

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## CAROLLERS

Carollers! Carollers!  
Singing loud and cheerily,  
Carollers! Carollers!  
Singing soft and merrily,  
Hear the buildings, echo to the note!  
Through the winter atmosphere  
The chiming voices float.  
Jolly basses lift a roar,  
Baritones their souls outpour,  
Laughing tenors float and soar  
'Til the ancient Christmas hymn  
Seems once more a new-found gem,  
And the old folks' eyes grow dim.  
Naught but smiles show on the faces  
Where the tear drops left their traces,  
For the Carollers are singing,  
And Old Father Time is winging,  
And the Yuletide song is bringing.  
Youth and laughter in its blending,  
Joy and gladness in the mending,  
Health and happiness attending,  
While the Carollers are singing,  
Singing loud and singing cheerily,  
Singing soft and singing merrily,  
Carollers! Carollers!  
Singing all in tune,  
Carollers! Carollers!  
Singing 'neath the moon.  
Oh! The happiness you bring  
As you sing, and sing, and sing!

—Ben Field



## *Mrs. Steadman's Notebook*

Some of our students in the field encounter "blind spots" in their work now and then. This may be due to lack of preparation or study of the situation.

Do you plan merely to "get by" or do you go the second mile?

What are your inner feelings about yourself? Do you depend on the opinions of those about you who may be saying one thing and meaning another, or do you depend upon your inner self? What do you KNOW about yourself? It is through the outer expression of the inner self that success is won, provided the inner self is master.

In no walk of life is personality of more value than in the teaching profession. This is especially true in the teaching of Public School Music for the school music teacher is before the public oftener than any other member of the faculty aside from the principal or superintendent.

The personality of the music supervisor should be pleasant and attractive. There must be purpose, intelligence and the ability to direct the forces of others.

Health and ambition play no small part in the building of personality.

Cheerfulness, aliveness, are also necessary.

Perhaps the greatest asset to the music teacher in the building of a personality is to have a definite knowledge of the basic methods of doing things. If your consciousness contains definite ideas which you believe are right, assurance is shown in the approach to your work.

Sometimes a change in the way you stand or in the way you look at teachers or children will work magic in your personality.

I love to watch hands. So many hands are fluttering, insequent. Others grasp so tightly knuckles show white. I notice this particularly in the teaching of method problems in class.

The first type seem to be mentally unsure and negative. The second type may be just as unsure, but are not quite so negative. They have more courage. Certain knowledge would help these students in problem presentation. The third type stands easily—hands holding books with an easy grasp, which tells at a glance that SURE knowledge dwells in that personality.

Believe in yourself.

Do not wait for something to turn up. Turn that stone yourself.

Look forward to better work. Do not allow mistakes to dishearten you.



## NEWS OF THE DEPARTMENT

### *Mansfield High Students Visit Towanda High*

Tuesday afternoon, November 24, the students of the musical organizations in the Mansfield Senior High School drove to Towanda with their respective supervisors, to present the following program:

#### **Band**

Promotion March.....Ed. Chenette  
Village Chapel.....M. H. Ribble  
Gertrude Barnes, Director.  
The Vanguard March.....  
.....M. W. Hollingsworth  
Blue Moon Waltz.....M. H. Ribble  
Mary Louise Bush, Director.

#### **Orchestra**

Cavalry Charge March.....  
.....Grant Wellesley  
Mae Anders, Director.  
Rosamunde Ballet No. 2 .....  
.....Franz Schubert  
Howard Marsh, Director.  
Waltz in A-flat....Johannes Brahms  
Ruth Hoffman, Director.

#### **Boys' Glee Club**

God Ever Glorious.  
Crusaders' Hymn.  
Arthur Dawe, Director.

School Days.

I Saw Sammie.

Frank Iorio, Director.

Byron Clark, Pianist.

#### **Girls' Glee Club**

Kerry Dance.

Songs My Mother Taught Me.

Senorita.

An English Garden.

Mary Louise Bush, Director.

Rosalind Van Norman, Pianist.

#### **Boys' Senior Quartette**

I Must Go Down to the Sea.

Wish I Was a Rock.

Street Urchin Melody.

#### **Senior Girls**

Kentucky Babe.

Big Brown Bear.

Marjorie W. Murphy, Director.

Immediately after the program a lovely luncheon, hot chocolate and sandwiches, was served to the Mansfield people. The trip was enjoyed by all and we hope to return again next year.

### *Phi Mu Alpha-Sinfonia*

The establishment of Beta Omicron Chapter of Phi Mu Alpha-Sinfonia took place at Mansfield on May 24th 1931, just before the end of the school session. This installation by a group of men from Columbia Univer-

sity, directed by Province Governor Norval L. Church, climaxed the work of the Tri-Beta Society, which had begun in the Fall of 1930. It also marked the end of this society, the nucleus of our first organized effort to bring Sin-



fonia to Mansfield. While we were extremely joyful and inspired by the advent of Beta Omicron, we were saddened too at the realization that our society, named Tri-Beta "from the three 'B' initials of Bach, Beethoven and Brahms", would continue to live only in our fondest memories.

Professor Peter W. Dykema, a member of the Executive Committee in his letter to the chapters and officers of Phi Mu Alpha Sinfonia of America, had said, after his visit to Mansfield: "In my opinion a strong chapter could be maintained at this institution, which would be a great help to the musical activities there, and would be a credit to our national organization." The first officers chosen to lead Beta Omicron to a position of prominence as an active chapter in Sinfonia and as a helpful organization in Mansfield's music and social life, were as follows:

Willis P. Oldfield, Supreme Councilman.

Willet G. McCord, President.

John Isele, Vice President.

Edward E. Hart, Secretary.

William E. Williams, Treasurer.

Glenwood Crist, Historian.

Regular meetings of the chapter are held twice a month. Preparation for programs to be sponsored during the year has necessitated the division of these meetings into business sessions and rehearsals, both of which move lively and are thoroughly enjoyed.

Extra rehearsals have been necessary of late and though they have been intense and not bounded by a

mere sixty minutes of the clock, they are the embodiment of fraternalism and good fellowship.

On Friday, December 18th, the Fraternity goes to Monroeton, Pa., the home town of Brother Frank Miller, where a chapter program will be given at the Town Hall. Brother Miller realizing our need of financial help, has "sold" our program to his townsfolk, and has personally directed the arrangements in Monroeton.

On Monday evening, December 23, a program of Christmas music will be presented to the student body in Straughn Hall. This will consist of orchestral and choral selections under the direction of Brothers Oldfield and McCord, and possibly a short skit prepared by Brother Marsh.

At a time to be announced later, Beta Omicron will give its concert program here at Mansfield. This also is under preparation and will present a variety of classic and semi-classic compositions.

We are to be assisted in our work by Mrs. Steadman, Director of Music, and our faculty sponsor, Mr. Greeley. Further aid and cooperation is to be found in the following young men who were pledged after a smoker, luncheon and program at the Home Tea Shop in September:

Harry Swain

Chester Cohick

Gordon Lloyd

Richard Gingrich

Robert Alger

Paul Zeller

Howard Hallock.





## *Music Supervisors' Club Studies American Music*

The Music Supervisors' Club is following the outline and textbook written by John Tasker Howard in studying American music and its development. The members of the club have purchased copies of the "Outline" and the club possesses two copies of the text, "Our American Music".

November 10 the program was in charge of Miss Maude Milnes, '32, who explained American beginnings in Sacred Music and traced the development through to modern part writing. The music was illustrated by choral groups and instrumentalists.

November 24 Mr. Hart conducted the program. During this program the development of music in early America was discussed. The period taken was that from 1694 when music interests were brought to Philadelphia by the German and Swedish settlers, up to and including the turn of the century. Miss Perkins sang an aria from the Messiah, "He Feedeth His Flock", with organ accompaniment by Miss Brooks, and first and second violin obligato by Mr. Gingrich and Mr. Hart. A group of mixed voices then sang the composition, "God Is Great", from the Ephrata

Cloister by Conrad Beisel, probably the first music composed on American soil. "The Death Song" the first orchestral score published in the United States, was played under the direction of Mr. Oldfield, who augmented the original instrumentation somewhat. Miss Ruth Martin then sung the solo with orchestral accompaniment.

December 8th the meeting was in charge of Miss Helen Pressel, who directed the study from the time of Lowell Mason (1792-1872) through the period of his contemporaries. Musicians studied were: Thomas Hastings, composer of "Rock of Ages"; George James Webb, who wrote "Stand Up, Stand Up for Jesus"; William B. Bradbury and Isaac B. Woodbury. Miss Pressel was assisted in her program by the following:

Ruth Martin  
Dorothy Litzenberger  
Ethel Wilt  
Ida Darrow  
Marjorie Wilcox Murphy  
Howard Monks  
Willet McCord  
Willis Oldfield

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## *News From The Juniors*

The Junior Music Supervisors have organized with the following election results:

President—Gordon Lloyd.

Vice President—Kenneth Hegman.

Secretary-Treasurer—Pauline Mumford.

The Juniors evidently took advantage of Gordon's success as Frat House manager and chose him as their leader through their third year at Mansfield. And things are beginning to happen, too. The first social function scheduled is an informal party



## THE CADENCE

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and dance in the Junior High School to be held previous to the Christmas vacation.

Mrs. Hartman and Miss Atwater are the class sponsors.

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Sinfonia members are utilizing all vacant periods in Straughn Hall for their orchestra rehearsals. Some unusual attractions to the casual observer are —William Williams as second violinist; Lynn Chapman as the viola section; and the versatile Mr. Cohick on the tympani. We wish the boys the best success.

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Mrs. Steadman, through her business affiliation with Carl Fischer, Inc., has furnished us with indexed manuals covering material for band, orchestra, chorus, and miscellaneous purposes. We feel fit to handle any situation in the field calling for a particular class of music—and therefore considerably relieved.

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We were guests at a demonstration given Miss Brooks' Music History Class by Mr. Ross a few weeks ago. Mr. Ross discussed the piano in great detail and proceeded to dissect the instrument with equal thoroughness. Believing that there is no appreciation without participation, Mr. Ross soon had each person happily supplied with a strange-looking "gadget" which did its little bit to help make the piano play.

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Mr. Ross admitted his extreme helplessness to re-construct his piano unless a full account was made of his demonstration material. The Junior members present, however, with one thought for Mr. Ross and another for the approaching keyboard harmony period, supervised the collection, with the result that in a short while the terribly emancipated instrument was returned to its original self. It was a most enjoyable and informative period.

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The voices of men and women members of the Junior-Senior Methods Class have been tested. In a short while Junior High School students will be wending their way toward the music rooms for voice tests and the Juniors will settle down to the business of performing their greatest pianistic accomplishment, namely, that of playing "America" in many and varied keys. At this particular period the Group Four students go a long way toward reducing the cotton surplus. (Corn humor, if the truth were only known.)

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For the Kiddies:

For your Appreciation Classes:

Famous musical paintings suggested for your studio:

Liszt at the piano,

Mozart at the age of six—or—

"Hack" in His Beret.

—Ed. Hart.

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## Noisy News

All creatures now are merry minded. Are you?

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It was a momentous evening in Straughn Hall when Mr. Myers played the G. P. (Grand Pause) at band rehearsal. Yes, even Mr. Myers!

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News has reached us of the marriage of Miss Thelma Coble, a former member of the class of '32, to Mr. Harry Lefrois, of Syracuse, N. Y. While at Mansfield Mrs. Lefrois was active as a soloist and as a member of the girls' quartet of Wellsboro, her former home. We extend our heartiest congratulations and best wishes for the future.

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The sophomore dance was a huge success according to Marian Blowers, who especially enjoyed Hack Swain and his accordion.

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Mr. Chatterton can get more incidental music out of a blackboard than any of the seniors ever hope to get.

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Bill McCord has hung out his shingle as a piano tuner, having received his training in the Music Education department of Mansfield State Teachers College. Best wishes for success, Bill.

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Heard from a junior:

"I am sorry, Prof. . . . but I am kept so busy at my keyboard that I neglected to write my term paper."

Gertrude Barnes' report of the Freshman Party:

"Among the many games played and enjoyed by all was 'Upset the Punch Bowl'."

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We were all glad to welcome Ellen Swatsworth back to Mansfield, as well as Elwood Capwell, whose report of the teaching profession makes us anxious to begin our work.

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The seniors are proudly displaying their pearl studded Mu Sigma Chi pins, which are a just recompense for almost four long years of hard work. You have a right to be proud, seniors!

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The High School operetta, "Oh, Doctor", promises to be one of the most entertaining and worthwhile musical productions ever staged in the local high school. It is new material in the field of operettas, having been off the press just this last year. The seniors, under the direction of Miss Scott, have been busily engaged in selecting the cast and getting the work organized for rapid progress after the holidays. The date for the production has been set for sometime in February.

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True marks of a senior: A pad of manuscript paper; a baton; a syllabus of Philosophy of Education; and a Mu Sigma Chi pin.

—Ruth Martin.



